Committee hears library woes

By RICK GILL

The mood of the Concordia Senate Library Committee (SLC) members is one of cautious hopefulness after they met last Wednesday with the Quebec governments committee to study the development of university libraries.

The importance of the meeting, in the eyes of the Concordia delegation, was to show the government the deplorable state of our libraries, and to convince the members of the committee that Concordia desperately needs increased funding to provide adequate library facilities for its students.

According to Fred Litwin, an SLC member and a leader of last year's library protest, the members seemed aware of and sensitive to Concordia's problems, praising the participation of students in the library protest.

Praise and sympathy, however, do not mean increased budgets, and Litwin was quick to point out two major questions still facing Concordia students after the meeting. First, will the committee recommend to the government that we need more money, and second, will the government act on such a recommendation?

The Comité d'étude sur l'état du développement des bibliothèques universitaires was set up by the Ministry of Education to evaluate the state and needs of university libraries in Quebec. Its mandate is to study the resources of the various institutions in matters of documentation, space and services, both in relation to their programs and in comparison with standards in other North American universities.

Besides talking with the SLC, the Comité spent time with the heads of the various library departments, and were given a tour of the facilities, which, according to SLC member Mary Baldwin, couldn't help but make obvious the deficiencies of our libraries.

"One thing that will come out of the meeting," said Litwin, "is that they'll recommend better co-operation among universities. They might suggest that Concordia undergrads be able to use the McGill libraries. At present, only our graduate students have access."

Concordia SOLSTICE

Concordia University
Montreal, Quebec

July 6, 1978
Volume 1 No. 3

Liberals win in NDG

Liberal candidate Reed Scowen has won the provincial bye-election in NDG by taking almost 50 per cent of the total vote, according to the first unofficial report from the election's Chief Returning Officer. Freedom of Choice candidate, David DeJong, came out ahead of PQ Michel Gelinas by over 2,500 votes. Listed below are the unofficial vote counts.

Reed Scowen (Liberal) — 12,797
David DeJong (Freedom of Choice) — 4,983
Michel Gelinas (PQ) — 2,347
J. Albert Brulotte (UN) — 341
Gerard Lachance (Quebec Worker's Party) — 101

Money problems main ANEQ Congress issue

By CLAIRE TALLARICO

Over 100 delegates from student associations across Québec will be meeting at Loyola this weekend when the Ninth Congress of the Association des Etudiants du Québec (ANEQ) convenes.

Alain Lajoie, Co-ordinator of the Montreal region of the provincial student association, sees the economic situation of students, methods of teaching, course content and the strengthening of ANEQ as the main items for discussion at the congress.

"This summer many, many students are unemployed. Loans and bursaries conditions have not changed since last year and there are a lot more unemployed students — twice as many this year as there were last. The loans and bursaries conditions set down by the provincial government are going to be highly unacceptable to a large number of those students," said Lajoie.

Lajoie does not seem to think there will be any increase in the money available for loans and bursaries. "If there is an

Continued on page 2

LSA student fees rise for fall

By CLAIRE TALLARICO

Loyola students will be paying $35 to the Loyola Students Association this September instead of the $30 they have paid for the past three years.

The student association fee is used to finance the day to day operations of the LSA, student services and activities such as departmental associations, media, programming and membership in the Association des Etudiants du Québec (ANEQ).

Alain Lajoie, LSA Co-president, said the fee hike is due to "declining enrollment and inflation."

Lajoie explained that due to inflation the cost of running and maintaining the association has gone up considerably. "For example, phone bills are twice as much as they were two years ago" in spite of the fact that there are the same number of calls being made.

The problem of declining student enrolment at Concordia this fall has also taken its toll on the association's budget. Current estimates show there will be 330 less students registered full-time at Loyola this fall. For the 76-77 academic year there were 3,550 full time students. The projected enrolment at the Loyola campus for the 78-79 academic year is 3,220 students.

In spite of inflation and declining enrolment Loyola students will be getting a little bit more for their money this year. The Campus Orientation Program (COP) will be two months long this year instead of the usual one week, and will benefit a greater number of students.

Radio Loyola has received its AM carrier current license which means they now require an increased budget from the LSA.

"Hopefully departmental associations will get more money and provide a wider range of services," said Lajoie.

Lajoie also told **The Solstice** that the LSA hopes to provide increased programming on campus this year.

"I feel bad because it's a raise but when I look at the reasons behind it, it's justified. Most of the services we offer are in line with the number of students on this campus," said Lajoie.

"The Better Teaching Bureau (BTB) has the same costs whether its 16 or 18 complaints or many more than that. Telephone usage doesn't go down because there are less people on campus. Printing costs are in the stencil. Whether you print 400 or many more than that it doesn't really make much difference."

The LSA Board of Directors passed the increase in fees last week and will probably approve the budget next week. It has been three years since Loyola students have had an increase in LSA fees. In 1975 fees were increased from $27 to $30.

Loyola students still pay less than their Sir George counterparts do to the Day Students' Association. Sir George students pay $30 to the DSA and between $8 and $12 to their respective faculty associations.

Staff meeting

There will be a *Solstice* staff meeting Thursday night, July 6, in the Hall Building, Room 649, at 7 p.m.

Concordia Fine Arts student Alberto Vieira De Castro exhibited his *"Le Depart Des Immigrants"* at the Portuguese Pavilion at Man and His World. In full size the mural is 12 feet long and 7 feet wide.

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ANEQ cont'd from page 1

increase it will only be a slight one,"

"We must look at situations in different regions vis à vis loans and bursaries, and decide plans of action," he said.

When asked what these plans of action would be Lajoie said he anticipated mass efforts in such activities as petitions, meetings and possibly occupations.

Lajoie said that it has been frustrating for ANEQ executives who hoped in the past to change things by dealing directly with the Ministry of Education, and ended up being confronted with what he termed "bureaucratic double think."

Another area likely to be considered is teaching and course content. "The delegates will discuss what can be done about courses that obviously fall into the Mickey Mouse category, or obligatory courses that are really worth just about nothing," said Lajoie.

Under the topics of teaching and general academic matters Lajoie also included the whole question of working with the Centrale de l'Ensignement du Québec (CEQ) the powerful union of 8,000 francophone teachers across the province. "We will be taking a look at the CEQ and its attitudes towards education and evaluation of professors. There is the possibility of working together more, but we must discuss what to work with them on and what, if anything we should not work with them on," Lajoie explained.

As always, the Congress will look at the provincial organization itself; "What we have done in the past, where we have made mistakes and how we can correct those mistakes in the future."

"I hope that ANEQ is going to come out stronger than when it came in," said Lajoie. "I hope to see concrete steps taken regarding the economic situation of students."

The Congress is a continuation of the Ninth Congress held in April. ANEQ with a membership of 110,000 students was founded in 1975 and holds two to three congresses a year to discuss major issues and plans of action. The Central Council, with elected members from each of the six regions of the province meet between congresses to discuss and plan ANEQ's work. There is also a five person executive based in Quebec City.

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Ombuds office

Fresh blood at both campuses

By HOWARD SHRIER

For Daniel Reicher and Suzanne Belson, standard equipment includes a well-thumbed phone book, economy packages of throat lozenges, and razor-sharp, durable shears.

Reicher and Belson are the new ombudspeople at Sir George and Loyola, respectively. For the next two years, each will spend countless hours helping both students and staff muddle through the red tape that weaves its tangled web around unsuspecting university inhabitants.

For the privileged few who have never had the misfortune of receiving incorrect bills, grades, or transcripts; who have never come face to face with a snarling clerk; who have never run shrieking through the campus with clumps of hair in both fists, the ombuds office is of little significance.

But for the many who have suffered the daily trials of university bureaucracy, the office is a lifesaver in a sea of indifference.

The duties of the ombudsperson are somewhat vague, but the philosophy is clear. When all regular channels have failed, they are the people to see. When all paths have been beaten clean to nowhere, their door is like a beer-tap in the desert.

Both stress, however, that "an ombudsman is a neutral party, not a student advocate," which is a common misconception, according to Reicher. He sees the role "as being objective, seeing both sides. We are arbitrators, rather than defense counsellors."

As such, they will spend the next two years mediating problems concerning grades, accounts, unfair dismissals, lay-offs, and student-faculty skirmishes. Some can be dealt with simply, often with just a phone call "if a communication breakdown occurs," says Reicher.

Other cases are not so simple and can require up to 50 hours of the ombudsman's time. Then there are those which should not have come up in the first place.

"Often, we are the first step when we should be the last," Reicher commented. In other words, if there is a problem with accounts, the student should deal with the accounts office until he or she is absolutely sure that no satisfaction is to be had — then go to the ombuds office.

Besides referring students to those who can help, or solving the problem themselves, Belson sees the office as having another function. If, for instance, a number of students are having similar problems with the same professor, little can be done about it if one tells a friend, another tells another prof, and a third tells a secretary. If all go through the same office, says Belson, "We can identify system-wide problems from individual cases."

All problems are dealt with confidentially, and both students and staff should note that the offices are completely independant — a no-man's land, if you will.

The work is hard, but both Reicher and Belson know the system. He is a recent graduate of Sir George (Community Politics and Law), she of Loyola (Women's Studies). Belson says that there is a long tradition of hiring ombudspeople who are recent graduates because "they can relate to students."

For this reason, their two-year contracts are non-renewable. "If they stay longer than two years," says Belson, "then they are no longer recent graduates.

Reicher adds another reason for two-year contracts: "After two years, you develop relationships. You can get into politicking, plea-bargaining, trade offs. There are advantages in having fresh people."

Enrolment at Women's Institute encouraging

By KEVIN PROKOSH

Simone de Beauvoir Institute, Concordia University's new college of women's studies, will become "the first institute of its kind in North America" when it opens its doors in September.

Professor Mair Vethuy has been appointed principal of the Institute which will be located on two floors at 2170 Bishop Street.

Vethuy, who has been associated with the university's French department since 1965, is pleased with the way everything is progressing. To date 60 applications have been received ("even some male applicants") and she sees little difficulty in selecting the 100 students who will be accepted.

One of the objectives of the college concept is to attract new students. A measure of the appeal of Simone de Beauvoir Institute is that 30 of the 60 applicants are new students to the university.

The faculty is to be made up of two assistant principals and 10 tutors, seven of which have already been hired.

"This is the first institute which will have women's studies as its intellectual base," said Vethuy, a graduate from London University. "We shall provide an environment which will help women develop their personal, social and intellectual potential."

But she is quick to add that Simone de Beauvoir Institute is an "institute about women and not a women's institute."

The Institute, Vethuy explains, will have "no strong academic base." Therefore the stress will be on the social and community aspects of women.

The curriculum will be made up of existing courses spread across 12 departments and the Centre for Interdisciplinary Studies (there are 90 women's credit courses on the calendar of Concordia University).

A minimum of nine credits will be required for all students enrolled in the college, most of whom, it is expected will follow major programs in other disciplines.

The premises for the college, which may be renovated, will house a small library, a documents room, lounges and meeting rooms. Space will also be allocated for tutors who will be living in residence.

She plans to have members of the Institute do research in areas affecting women and begin a series of visiting lecturers who will speak on subjects in their fields of expertise. The college will use the literary works of Canadian and Quebecois women writers as the basis for courses on effective reading and French as a second language, respectively.

Journalism head optimistic

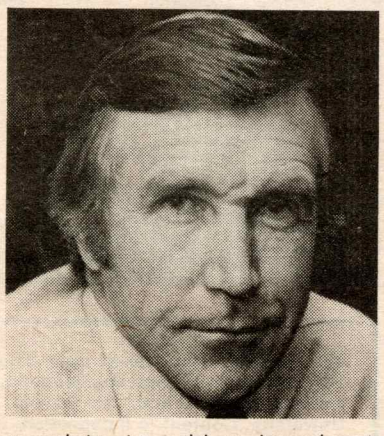
By KEVIN PROKOSH

Lindsay Crysler, newly appointed journalism director, believes the university has the resources to put together a very solid journalism degree, without a tremendous outlay of money.

He stressed that not much committment of resources is needed by the university to create a majors program in journalism. He pointed out that there are no more writing courses in Carleton University's journalism program (where he taught part-time in 1973) than in Concordia's

Crysler thinks it would be "very easy" to come up with the requisites for a majors program. He pointed to courses already in the university calendar such as english, history, linguistics and communication arts as the source of filling out such a program.

Crysler, who accepted the position in May did so with the mandate to add a broadcast writing and reporting course (maybe even this year) to the department. He is also to write a proposal for a journalism diploma program (post-graduate) and to check on the feasibility of creating the discussed majors program.



Crysler, a Saskatchewan native, brings enormous experience to Concordia after holding various editorial positions on the Regina Leader-Post, The Winnipeg Tribune, The Brandon Sun, The Gazette and recently as the managing editor of the now defunct "Ottawa Today."

Crysler is working on expanding the journalism internship program to allow a wider variety of writing opportunities in professional situations for students. He is thinking of adding a couple of radio stations and PR agencies to the internship list students can choose from.

Earlier this year, David Oancia, the director of the journalism program resigned because of the university's unwillingness to expand the program. He submitted a proposal for a majors program which was not considered as a result of a moratorium on all curriculum changes in the Arts and Science faculty.

The journalism program opened in 1975 to 20 students and now includes over 90 students.

Day Students' Association
des Etudiants du Jour
de/of l'Université Concordia University
Sir George Williams Campus

Memo: TO FULL TIME **INTERESTING** STUDENTS

From: THE COMMITTEE FOR THE DEVELOPMENT OF ACTIVITIES.

Are you interested in joining the Society to Observe the Elastic Deviation of Deoxyribonucleic Acid (SOEDDA)?

Or the English Hyperbolean Association?

Or the Joe Who Booster Club?
If you are, we at the DSA are looking for interested students to join present Clubs, or to form associations of their own. All you have to do is to show the tremendous enthusiasm required to fill out the application form (Now available at room H-639, DSA offices). All potential worthy organizations will be given extended the DSA resources accorded other DSA clubs.
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The Georgian Christian Fellowship
The Muslim Association
The Travel Resource Center
The Amateur Radio Club
and others.

Contact: Manuel, DSA Clubs Coordinator

University's purpose — Knowledge or education?

Concordia University recently submitted a brief in response to the Quebec government's ***Commission d'études sur les universités****. In it, the university discussed a number of topics relating to the role of universities in Quebec society and methods of adaptation to changing conditions in education. Among the topics are social responsibilities, continuing education, selection and admission of students, academic programs, the employment market and university financing.*

This comment is one of a series analysing Concordia's brief to the Commission. This week's topic is "the preservation of learning as a value in itself."

By PETER KIRKPATRICK

Concordia believes that the first purpose of a university is "the preservation of learning as a value in itself." Well folks, here we go again. Surely they don't mean that. Surely that's not what a university truly believes. If it is, though, the first question that we must ask ourselves is, how does this belief manifest itself? What is the evidence that Con. U truly believes in the preservation of learning as a value in itself?

Does it ask its students, as one of its criteria for admission, to give their reasons for attending the university? (Well sir or madam . . . what'll it be? Knowledge for its own sake or the other thing?) Does it require that its students outline, either in verbal or written form, the questions to which they might expect answers during their three year shuffle up and down its hallowed halls? Does the university even attempt to insure that its students have knowledge enough, prior to their arrival, to be able to formulate their own questions? The answer to all of these questions is a resounding . . . half-heartedly.

Comment

You see Concordia, like most universities, pays lip service to ideals while it continues to crank out the professionals.

"Most students today see universities primarily as preparation for worthwhile employment." This is a statement taken directly from Concordia's response to the government report. If this statement is accurate, then it naturally follows that the primary purpose of a university is to prepare the majority of its students for this worthwhile employment. I would take this statement one step further and say that all **people** see universities as primarily preparation for worthwhile employment.

But perhaps I misinterpret Concordia's response. Perhaps this university is trying to claim that although most students see a university education as a career path-paver, it, as an institution, does not see this as its primary responsibility. It sees its primary purpose as being the preservation of knowledge as a value in itself, despite what other people say.

If this were true then the university would surely be able to point out, amongst its student body, which students are being prepared for a career, and which ones are pursuing knowledge as a value in itself.

At what level does the university differentiate between those students who seek knowledge for its own sake and those who seek a career? It does not happen at admission time. It does not happen during ones undergraduate period. Maybe this differentiation takes place at the graduate level.

Concordia University has approximately 20,000 students at the undergraduate level and approximately 2,000 graduate students. If the screening-out of those seeking careers from those seeking knowledge happens only at the graduate level we would have to conclude that Concordia University has no idea which students, in the vast majority of cases (20,000 to be exact), are concerned with acquiring an education and which ones are concerned with the search for knowledge. The university cannot even identify which students are even interested in the idea! And if this is true then how can it say that it preserves the idea of learning as a value in itself? Where is it preserved? It is obvious that it is not preserved amongst the student body.

A university does not preserve learning as a value in itself. It preserves the right of all people to aspire to acquire a degree.

Picture one man's search for knowledge. When he decides to go outside of himself in his search, two things have already happened to him. He has acquired enough knowledge to enable him to ask himself the question why? . . . about anything. He has also tried to answer that question and has been frustrated in his attempts. This is why he looks elsewhere. This is why he seeks an answer outside of himself. Maybe his answer is found in a book, maybe he receives it from a person more knowledgeable than himself. Where or how he receives it is not important to him. What is important is that he receives it. The receiving of his answer leads to another question, and another answer which leads to still another question. And so the story goes. His knowledge is aquired in the pursuit of a specific goal, the answer to his own questions.

An education is a different matter. An education is something that one acquires, through choice, force or sometimes even inertia, in order to function within a given societal framework. A primative society requires hunters, farmers or soldiers and so trains its members along these lines. A more complex society may have more complex needs and therefore have a more complex educational system. Both societies are similar in that they must educate their members to fulfill their own needs.

It is true that sometimes an

continued on page 5

Comments are accepted from anyone in the Concordia community. The views expressed are not necessarily those of the Solstice staff.

Police actions threaten rights

On the morning of April 19, I was one of 85 people arrested while picketing outside the Commonwealth Plywood plant in Ste. Therese.

Two hours before the mass arrest took place, Ste. Therese police, backed up by company goons armed with loaded shotguns and fire hoses, launched a brutal, stick-swinging assault on the picket line. This attack was successfully resisted by the more than 150 people present — Commonwealth workers, other CNTU workers from the region, teachers, students from various schools (including myself from Sir George) and others — but was used as a pretext for the arrests that followed. All 85 arrested were charged with "participating in a riot" (picketing) and "possession of offensive weapons" (placards), which, if convicted of both, could carry a possible 12 year prison sentence for each of the 85.

Comment

From the first, it was evident that the attack and arrests were not just a chance occurrence, but were planned in advance with the aim of breaking the back of the strike and of the growing support it has been receiving from workers in the region and all across the province.

To begin with, a large contingent of QPF riot police swooped down and surrounded us as we were trying to leave the area, which showed they had no intention of letting us go. Add to this the facts that, first, groups of police charged into local clinics looking for anyone who had been injured in the attack in order to drag them off to jail and, second, the small Ste. Therese police station was "surprisingly" well-staffed and equipped to handle the abnormally large numbers and it all adds up to one thing. It was a setup.

The strike at the plywood factory has been going on since last fall, when the 118 men and women workers, many of whom are immigrants, walked out in order to win recognition of their CNTU-affiliated union.

The Commonwealth strike has once and for all shown the PQ's so-called "pro-worker bias" for what it really is — a big lie. In fact, the QPF is being sent in to implement the PQ's Bill 45 (the much-heralded "anti-scab" law), which among other things **legalizes** the use of scabs in strikes, such as that at Commonwealth, that have been deemed "illegal."

The attacks on the Commonwealth workers actually represent an attack on the right to unionize, to strike and to picket, they represent an attack on the working class as a whole and on all of us. That is why support for the strike has become and continues to become so widespread. That is why I, a student, was on the picket line that morning.

The Defence Committee of the Accused of Commonwealth Plywood was formed shortly after the events of April 19 in order to present a united defence, to build support for those arrested and to popularize the struggle at Commonwealth. Though initiated by the 85 and their supporters, the committee is open to all others who have been arrested since the strike began (the number of arrests has now reached well over a hundred) as well as to anyone who supports the fight to defend the right to unionize, to strike, to picket, and to initiate self-defense.

The committee's main aim is to have all charges against the accused dropped. It seeks to do this not by any sort of legal tricks or by making deals, but by mobilizing as widely as possible and making the case known.

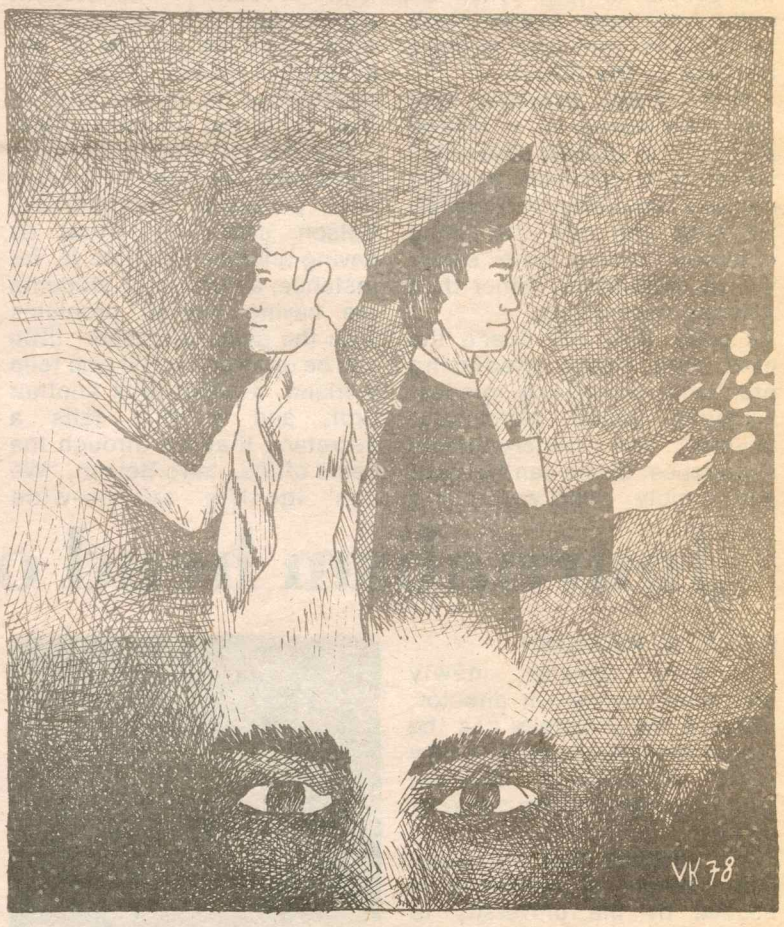
Already this has met with considerable success. For example, the charge of possessing "offensive weapons" has been dropped for all 85.

But a lot of work still remains to be done. For, just as the massive picket line of 1,300 forced the boss, Caine, to shut down the Commonwealth plant on the morning of June 9, it is only by relying on the masses of the population, especially on the working class (though, as we can see, students, too, have an important role to play) that the committee's work can succeed.

That is how we will win.

One of the Commonwealth accused

(The Defence Committee of the Accused of Commonwealth Plywood can be reached by writing to C.P. 24, Station St-Henri, Montreal, or by phoning 931-5000.)



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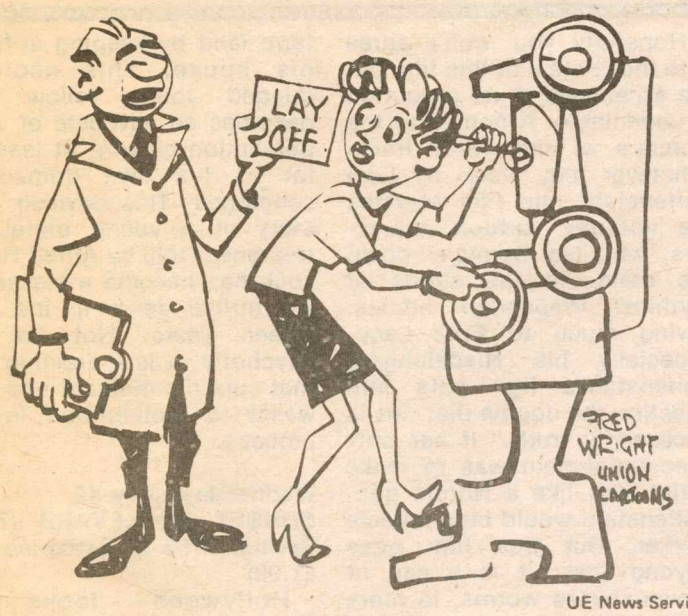

UE News Service

"Our company's policy...Ladies first..."

Women hired last, fired first

SUDBURY (CUP) — In the current economic climate, women workers are fighting not only for greater equality with their male counterparts, but simply to keep their jobs.

When thousands of Inco workers were laid off recently, most of the 100 women Inco had hired were among the first to go because they had the least seniority.

Rachel Barriault, who works for Inco here and earns the $6.67 hourly wage at the bottom of the pay scale, was among the first women the company hired in 1975. Her women's committee in the union is trying to get a better deal for the handful of women still working for the company.

"It's really frustrating," she says. "A lot of women are so thankful to Inco for giving them a job so they won't have to be store clerks or office workers. This is the only place they can make half-decent pay."

She says her committee has found that women begin at the bottom of the company pay scale and stay there. "Most of us are labourers in dead-end jobs, and we can't get upgraded."

She adds that women are discouraged from applying for apprenticeships where they could learn skills, because although statistics show that more than half of working women are the only worker in the family or support themselves, Inco supervisors believe that women only work to make "extra" money.

Knowledge or education cont'd from p. 4

individual, in the course of his education, will ask himself the question why. As soon as his need to answer his own question takes precedence over his need to answer the questions of his profession or his professional teachers, he no longer needs an education. At this point he needs an answer, and to get his answer he must search for it. In his search he will acquire knowledge.

The search for knowledge is entirely separate from the acquisition of an education or a degree. It is directly related to the idea of knowledge as a value in itself. True knowledge leads to wisdom and wisdom comes not from learning the answers to questions that someone else thinks one should be asking, but from formulating and answering one's own questions. And formulating new ones. And answering these questions. And formulating more. And answering more. And so on.

The university believes that its primary purpose is to aid these unidentifiable seekers of knowledge for its own sake. But it has no proof that they're out there.

If it has no proof that they're out there, then how can it claim to be fulfilling its primary purpose. May I suggest that there is no seeker of wisdom out there, only a student body busy collecting degrees. And the primary purpose of a university is not the preservation of learning as a value in itself, but the granting of these desired degrees.

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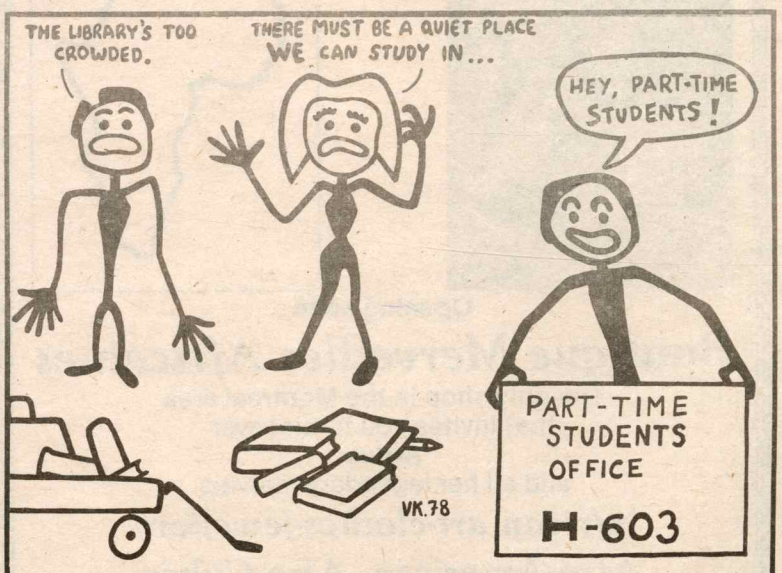

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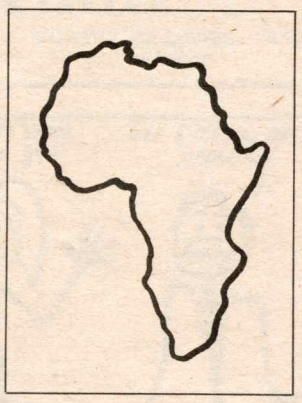

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PICK OF THE FLICKS

By René Balcer

Thursday, July 6
A WOMAN UNDER THE INFLUENCE (9:45, Ouimetoscope, 1204 St. Catherine E., $1.75)

Gena Rowlands is the woman under the influence of her husband (Peter Falk) who, with all the good intentions in the world, derails her fragile relationship with reality. By John Cassavetes, this film is yet another "cinéma-vérité" type examination of men with men and men with women, this time from the latter's point of view. The performances, most of which are ad-libbed, or at least unrehearsed, are very powerful and well-served by Cassavetes' on-the-run style. Even though the focus is at times ambiguous, it is a starkly moving film.

Friday, July 7
WILD STRAWBERRIES (7:00, SGW, Hall Building, $1.00)

An old professor, on his way to receive a degree, briefly recaptures his youth, makes peace with his parents, with his own children, and with himself. Ingmar Bergman is perhaps at his least cryptic in this film which is acclaimed by some as his best. Victor Sjostrom, a director of silent Swedish classics and in whom Bergman finds much of his inspiration, plays the old professor with all the sensitivity and richness that typified his own films. If some of you view old age and death with squeamishness, **Wild Strawberries** will certainly help you come to terms with these unavoidable facts of existence.

Saturday, July 8
TRIUMPH OF THE WILL (9:00, SGW, Hall Building, $1.00)

Hopefully you won't agree with the content of this film but the excellence of its execution is undeniable. A homily to the wonders of the Third Reich (whatever they were) by Leni Reifenstahl, the film elevates the unfunny cartoon characters, who led Germany down the drain, to the status of mythical Wagnerian heroes. Owing much to Fritz Lang, especially his **Niedelungen,** Reifenstahl's film puts into question the dogma that "art is necessarily truth." If her only accomplishment was to make Hitler look like a Nordic god, Reifenstahl would be a miracle worker. But this film goes beyond that; it is a can of brown-shirted worms, in more ways than one.

Sunday, July 9
LES ENFANTS DU PARADIS (9:30, Seville, 2155 St-Catherine W. $1.99)

This long and sometimes long-winded film suitably sets the human comedy within the world of theatre. A lyrical whirlwind, it embraces the love of four men for the same woman, yet blows the dust off the oft-pondered irony and pathos of life. With the help of a superb cast, director Marcel Carné transcends the futility of the ending and the time (1945) when the film was made to leave us with a film of rare beauty and a kind of pragmatic optimism. It is a priveleged tour of 19th century Paris, with a heady mixture of existential romanticism to spice it up.

Tuesday, July 11
PSYCHO (7:30, Seville, 2155 St-Catherine W., $1.99)

Anthony Perkins tries to save water by showering with a friend and conserves valuable farm land by keeping stiffs in his house. This ecology-minded young fellow also becomes an advocate of zero-population growth, at least as far as his own domain is concerned. This devilish little story of a young motel entrepreneur told by Alfred Hitchcock has become a classic of the thriller genre in the past fifteen years. Not for the psychotic, it is a draining film that cuts the mustard and lays waste to motherhood in the process.

Wednesday, July 12
SUNSET BOULEVARD (7:15, Seville, 2155 St-Catherine W., $1.99)

Hollywood looks at Hollywood, and the navel-gazing pays off. William Holden is a young scriptwriter held prisoner by an old has-been actress (Gloria Swanson) who runs her own fan club with the cooperation of her valet, played by another has-been (Erich von Stroheim). Other has-beens lending their shattered reputations to this drama (Buster Keaton, etc...). A eulogy to the broken dreams and neurotic fantasies which are the final end of Hollywood's horn of plenty, **Sunset Boulevard** is Billy Wilder's harsh view of the world which has borne him and which he knows best. He is unrelenting— from a rat-infested pool to the bullet-ridden body which floats in it. Tough, dark, very American and very good.

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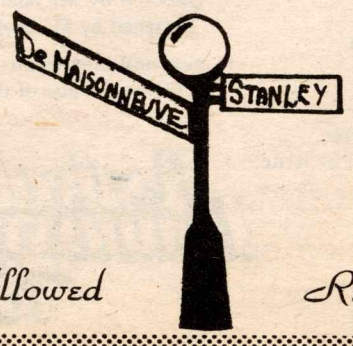


No Jeans Allowed *Regulars Given Preference*

Entertainments

Abstract show lacks colour

By LIZ WYLIE

The very existence of an exhibition by Young Québec Abstract Painters this summer begs some serious questions about art and cultural politics in this province. The linking of politics to art often risks the creation of propaganda, whether in the form of the art produced, or, as in this case, in the tone and feeling of a particular show.

"Avec Ou Sans Couleur," now on view in the Forum des Arts Pavillion at Terre des Hommes until September 4th, attempts, by means of its catalogue text and a slide presentation at the gallery, to explain contemporary abstract art in Québec as stemming from a tradition all its own here in the province.

This is presented as having begun with Paul-Emile Borduas and his Automatiste followers in the 1940's. Because Borduas drew on European sources—particularly the writings of André Bréton—Québec abstract art has its roots in Europe then, and not New York.

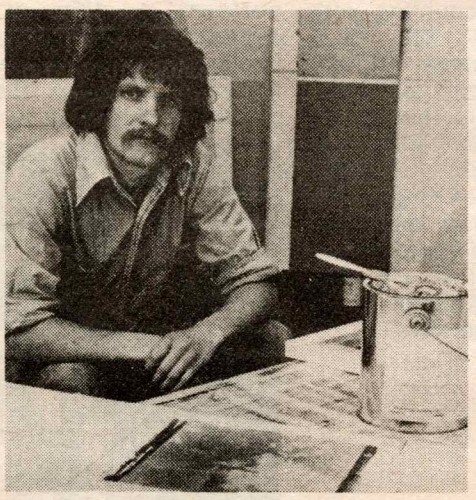
But to imply that the twelve artists in the show paint from a particularly Québec frame of reference is to ignore their work itself, which speaks of strong American influences.

NEGATIVE FEELING

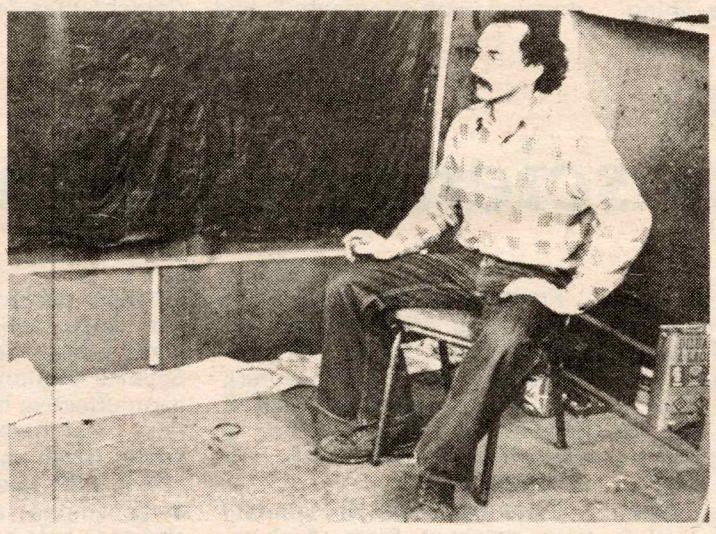
Just as in abstract painting in the rest of Canada, young Québec artists of the seventies are still finding sources for inspiration in the work of the masters of the New York School and in that of their successors and heirs in the U.S.A. Jean-Francois L'homme, for example, has referred to Jules Olitski when writing about his own work. Kenneth Peters, another painter in the current show, actually studied under Olitski at the Emma Lake Workshop in Saskatchewan in the 1960's. Peters' work sags under a heavy Olitski influence in his color choice, his method of paint application, and his approach to the resolution of painting with drawing on his canvasses.

Despite the mantle of "Québec Artist" that these painters must uphold, some of the dozen in the show do have talent and potential. In fact, a few have already won recognition in the Establishment art world: Richard Mill just finished a one-man show at the Musée d'art Contemporain in Montreal this spring. And Chris Knudsen — whose work is the finest on view among the twelve — has a teaching position at Concordia and exhibits with the Mira Godard Gallery.

But a viewer leaves the show with a negative feeling. It is surprising that someone of the stature, in Canadian art, of Leo Rosshandler would organize an exhibition which seems based on the principle of blatant navel-watching — something of which English Canada is too often guilty. If Québec does believe she has an emerging culture, she must beware of falling into the trap, which some in the rest of Canada have fallen into as well, of hurrying along the birth of an indigenous form of culture so that the result is stillborn. For, regrettably not only is "Avec Ou Sans Couleur" sans couleur, but sans coeur as well.



Chris Knudsen, on faculty at Concordia, joins 11 other artists in the Young Quebec Abstract Painting show at Forum des Arts Pavillion at Terre des Hommes.



Denis Demers (above) and Jean-Francois L'homme (left) are two Concordia MFA students included in the show.

'Side by Side' is old Fashioned bourgeois fun

By ERAN BRANDWEIN

Side by Side by Sondheim, a musical entertainment, playing from now till July 24th at the Saidye Bronfman Centre.

The heartache and bliss of middle-age married life is what **Side by Side** is all about, a cabaret-style musical showcase of songs by Stephen Sondheim that follows the course of his successful career from such Broadway hits as **West Side Story, Company** and **A Little Night Music.**

Dubbing the show "a celebration of Sondheim," Robert Robinson, who aside from tying it all together in a neat package with his direction, provided the audience with a witty running monologue, punctuated by the occasional self-flattery, that only the 'in-people' do so well. But, if you didn't mind the mild snobbery; if you had three kids, a dog and a house in the suburbs, and preferably, were getting divorced; or if you simply liked Sondheim's musicals; then you were guaranteed to spend a most enjoyable and entertaining evening.

The two-woman, one-man cast did quite a good job all considered, interpreting and performing the thirty-odd songs on the bill. Deidre Van Winkle had by far the best voice in the cast, though she seemed a bit too operatic at times.

Gail Garfinkle, on the other hand, gave more dramatic expression to the lyrics and was delightful in her own kooky way. And Michael James proved that though "Anyone Can Whistle," not everyone can sing, as his serious lack of both vocal and dramatic talent slowed down the show considerably.

As a team, the trio (or quartet, when Robert joined in) got it all together: their timing was perfect as they played off each other's emotions with spontaneity and spunk, and their well-executed choreography (simple yet inventive) gave it all a slick professional sheen.

Brilliant

With a fine rendition of "Tragedy Tomorrow, Comedy Tonight," the cast opened the show and set the pace for the evening. Then, following the fine choreographic display of "Love is in the Air," a casual Mr. Robinson put the audience in the proper, relaxed mood with his polished conversational style. In the first half of the show comedy prevailed, as Robert and Gail showed remarkable timing and sense of humor in their version of "You Must Meet My Wife," while "Getting Married Today" was performed marvellously by Deirdre ("Winkle"), Gail ("Finkle") and Michael, in a parody of musical and theatrical styles. Hitting upon a more serious note, "Barcelona," perhaps Sondheim's most brilliant song (from **Company**), was sung adequately by both Michael and Deirdre, but much of its subtlety was lost.

"You Could Drive a Person Crazy" ended the show's first half on a humourous and lighthearted note.

In the second part, the more painful side to married life was explored, with more of the dramatic, opera-style solos. Here, Gail came through with flying colors, as she gave a touching display of emotion in "Send in the Clowns" and a comic, side-splitting performance of "The Boy From..."

Then, for a while, the show dragged on, as the songs began to fall too often into the same patterns. But with "You Gotta' Get a Gimmick," blinking lights, bells, buzzers and drums brought things to life in a flashy, burlesque-style number.

Decadent

This healthy display of debauchery was followed by three solos: Deidre, both moving and melancholy; Gayle, full of pathos; and Michael, tearing his heart out with his best effort for the night. And to top it all off, the cast joined in a medley from all of Sondheim's songs to take along with us as a souvenir and whistle on the way home.

All in all, it was good old-fashioned decadent bourgeois fun, and if you like Sondheim and don't mind the occasional missed high-note, you'll love **Side by Side.**

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Canadian music—a great harvest

By CHARLES MONTPETIT

200 nuits à l'heure has proved to be a very fruitful association for Richard Séguin and Serge Fiori, although the latter quite often steals the show from his soft-spoken and somewhat less dynamic partner. Indeed, the closest resemblance one can find in describing the record should be Harmonium's **L'Heptade**. But then again, that's where most of the (excellent) musicians of the Fiori-Séguin album come from. The result was bound to be something successful, if not entirely commercial.

Unlike that of many other groups, Fiori-Séguin's music doesn't always come down to two basic tunes, one for the chorus, one for the verses. Far from it. The title track features at least seven different phases, evolving toward more and more complicated orchestration. Also worth noticing are **Viens Danser**, featuring intelligent dance music (NOT disco), **Illusion**, a weird fantasy on dry music, the radio hit **La guitare des pays d'en haut**, which could be their own history, and **Ca fait du bien**, the closing number of the **Heptade** concert (not on that record), the only defect of which being a tedious and useless drum beat throughout the whole thing. Anyway, buying the record will be your only opportunity to judge for yourself, as Fiori-Séguin are not planning a concert tour throughout the province.

Speaking of shows, if you remember well, superstar Louise Forestier's latest performance at the Outremont was a smashing success. All her new songs are reunited on the su-perb album, **L'accroche-coeur**. Variety is the key word here. She still "turlutes" in **L'aventurlure** (as in her earlier instrumental hit **Les Montréalais**), but suddenly becomes very effectively dramatic in **La saisie**.

The "tour d'horizon" continues with a reel, a fast-paced and completely crazy number, **Ben sûr que chu folle!**, and her usual crop of sensible, light love songs. The main surprise, and a welcome one, is when she suddenly turns to hard rock with **Gisèle**, the snack-bar waitress. She's developed a real rocker's harsh voice, that fits in with the extreme dynamism of the track, ending with an accidental cry of pain voluntarily left in from the studio demo.

Overall, Forestier still has to eliminate some of her "amour" rhyming with "toujours," and the quality of the recording could be improved, as it is slightly muffled. But the quality of her composers and musicians (Dompierre, Pierre Flynn from **Octobre**, Michel Rivard from Beau **Beau Dommage**, and Georges Langford) and especially Charlot Barbeau's magical keyboards and direction, still make this album vintage Forestier.

Before I get into another "vintage," a warning seems to be necessary: I hate Lucien Francoeur. But after listening to his latest release, entitled **Aut'Chose**, I have to admit the man's actually got talent. For one thing, he finally succeeded in transforming his worst asset (his voice) into something acceptable. This he achieves through the clever use of a variety of echoes, electronical distortions and coupling with Yolande Pyens' rich, deep vocals (as in **Marlene**, a lovely tale staged amidst the French Resistance. That is, it would be lovely if he didn't insist on stressing each syllable ruthlessly). He even sings a bit, or at least follows the beat, which to me is an improvement over his older stuff. He even picked one track out of Serge Gainsbourg's repertoire!

More than half of the album (12 songs) ends up commercial enough (in the good sense of the word) for radio airability as good degenerate rock (do not confuse with punk). **L'orgueil des Barbares** even features good poetry! The rest is a trifle too simple:

"Bubble gum bum
Pin ball mâle
Ta tête tempête
Tes dents d'adam"
(repeat 8 times).

Moving on to Vancouver, would you believe the latest from Heart, **Magazine**, includes material from over four years ago? Mainly because it features two live interpretations from a 1975 concert, **Mother Earth Blues** and Kiki Dee's famous **I've got the music in me**. While the first one gets through rather anonymously, the latter, is an impressive attempt to perform a difficult feat, especially the high-pitched finale. Of course, Ann Wilson's vocals can't stand the comparison, being less fun funky while the rest of the interpretation is so close to the original.

They were more successful with the record's only other **(I Can't Live) Without You**, mainly because it's a feminine version of a male voice, and an excellent, heart-felt one, also very close to the original.

Heartless, an alternation of moody vocal and discreet piano with a punchy guitar beat and biting lyrics, is undoubtedly **THE** cut of the album. **Devil Delight** sounds like just out out of an Alice Cooper nightmare, and the singer's voice consequently gets exploited to its maximum capacities and definitely proves itself the group's main asset. Finally, **Just the Wsine** and the minute-and-a-half **Here Song** go just the opposite, as an extremely delicate mixture of flutes, mellotron and beautiful string arrangements... on top of unfortunately trite lyrics (but who cares?)

Fiori-Séguin: Deux cents nuits à l'heure

Piers Anthony

Quality science-fiction

By ABREY MYERS

Nothing better than to pass the duration of the summer reading a good book, I always say. Between semesters, or jobs, this is the best time to explore new authors, or to sample different fields of writing.

Science Fiction has been doing a brisk trade on the retail market for many years. Thanks to films such as **Stars Wars**, the general public is finally beginning to examine this field of writing with curiosity, instead of shrugging it off as Time magazine did about a year ago, wondering whether Science Fiction should be considered "legitimate" literature. But today's SF writing no longer concerns itself with fascinating props such as multi-lasered weapons to fight off evil.

Think of **2001**. Think of **1984**. Both are considered Science Fiction, but both deal also with social issues. Political issues. Psychological issues. Many frightening possibilities are explored in the new wave's crop of stories, and the best ones are intellectually stimulating enough to make one wonder whether the human race is doing a good thing by persisting to remain alive.

There are too many good writers to list. If you wish to sample the best of the old and the new, select an anthology of Science Fiction covering the last thirty-five years, stopping short of 1960.

For 1960 to the present, the **Dangerous Visions** series, edited by Harlan Ellison (himself a veteran SF writer), runs through three volumes. It is naturally expensive, but is available, and well worth your time and money.

From this wealth of material I have selected Piers Anthony who has published 18 novels as well as short stories and essays. Of these, only ten novels and one short story can be purchased on the retail market. This is all I know of to date, since no complete biography of his work is available. A pity for a man whose writing has been consistently original and of such arresting quality. Try In The Barn, from *"Again, Dangerous Visions,"* the second book in Ellison's series and see what I mean.

His first novel is CHTHON (pronounced Thone), which was released in 1967 and immediately attracted much interest. Poetic in style and thrusting its central character into an Homerian Odyssey, the book presents a challenge to the reader as well as to its players. One must have mastered early SF writing styles to be able to follow the book's continuity, which literally zigzags back and forth. However, after that technical problem is resolved, the story will surely haunt you as it did this idiot.

Anthony's strength lies in effective characterization. **Sos The Rope** published in 1968 and winner of the $5000 Science Fiction Novel Award, is an effective human drama in Post-Blast America. That may sound trivial, but the story is not. It is the tale of the creation of an empire, and one man's efforts to help build it, and then to destroy it. Anthony wrote two sequels to **Sos**, which are available as a one-book trilogy (don't ask me why, but trilogies are popular vehicles for writers these days).

The other two books are **Var the Stick** (1971), and **Neq the Sword** (1972), and the whole aggregation is known as **The Battle Circle**. This is the best of Anthony's trilogies to be approached by the just-beginning SF reader.

Another trilogy by Anthony has me puzzled. Not due to the writer, however, but due to the publishers. Only two of the three books are still in print! I am referring to a series of books known as **Omnivore** (1968), **Orn** (1971), and **Ox** (1976). Why intercompany rivalry should proliferate at the expense of the reader I will never know. The first is published by Bantam and is no longer in print. The second two are published by Avon and are available.

Anthony's latest trilogy is known as the **Cluster** series, the first two published by Avon, with the third due by next year. Anthony has always experimented with problems relating to sexuality, and in this series he lets himself go.

Very simply put, **Cluster** concerns itself with the threat from our neighbouring star cluster Andromeda which has decided to solve its energy problems by draining our stars — transferring our energy to their own! Through a series of trials, an Outworlder named Flint from the Solarian galaxy (ours), is "commissioned" to prevent this drain on our galaxy. So far, this sounds like a typical spy story. But Anthony bases his book on the supposition that Man is unique in his cluster in that he only possesses two sexes, curious mating habits and certain social instincts. The range and variety of cultures and sexual differences from planet to planet combine with a rich description and a veritalble orgy of imagination — both sensual for Flint, and intellectual for the reader.

After ten years of consistent writing, Piers Anthony still possesses a considerable imagination, and he uses it! He expresses ideas so creatively, and so numerously, that the only drawback to reading **Cluster** is that one gets the feeling the author deliberately didn't want to expand on any of his ideas, and instead got on with the telling of the story. Again, there is a slight technical hitch, which I only figured out after the first five chapters; the curious conversation preceding chapter two onwards is actually a coversation among the enemy powers in Sphere Andromeda.

You don't need to have a thorough background in Tarot reading and the Kirlian Aura theory, but both are present in **Cluster**, with the latter featuring promintly in the first book of the trilogy, and the former a major part of the second book, titled **Chaining the Lady**, in which the chained lady and the omniscient Andromedan cluster are explored in depth. The abrupt ending of this second book whets one's appetite for the soon-to -be-published third book.